

The Philatelic Communicator

Journal of the American Philatelic Society Writers Unit #30

—30—



www.wu30.org

Fourth Quarter 2013

William H. Gross Gallery Opens at Postal Museum

Alan Warren

Invitees had the opportunity to preview the new Gross Gallery at the Smithsonian Institution National Postal Museum (NPM) in Washington DC in September, two days before it opened to the public. They were also guests at a special reception to honor two new Smithsonian philatelic achievement award-ees—George Kramer, a Luff award winner and former chairman of the Philatelic Foundation; and David Beech, retired curator of the British Library philatelic collections and past president of the Royal Philatelic Society London.

Guests were also able to visit the new Gross Gallery, named for the bond investor Bill Gross, who has built outstanding collections and exhibits, and was a major contributor to the new gallery space. The renovated area for the new gallery was formerly occupied by a restaurant. It now joins the existing NPM but is on street level where passersby can easily stop in and see the amazing exhibits. New pull-out frames hold United States and foreign exhibits. Three frames alone are devoted to complete sheets of the zeppelin airmails.

Themed areas within the gallery are devoted to an introduction to philately, American gems including the Jenny inverted airmail with an interactive display telling the story of this famous stamp, historic items like a letter mailed aboard the *Titanic* and Amelia Earhart's flight suit, stamp

design, and foreign collections. The latest electronic technology is used throughout the gallery to keep viewers' attention and interest.

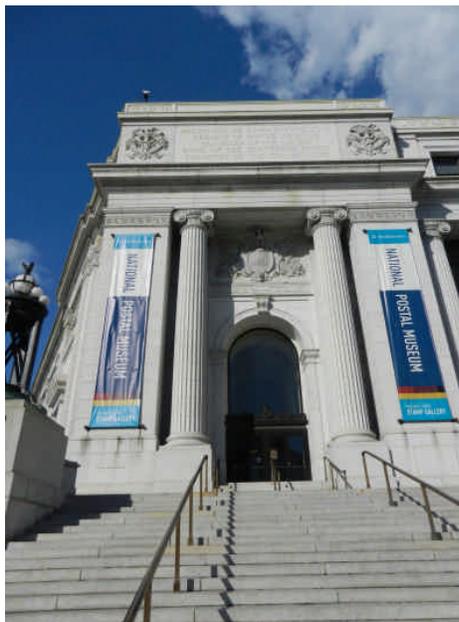
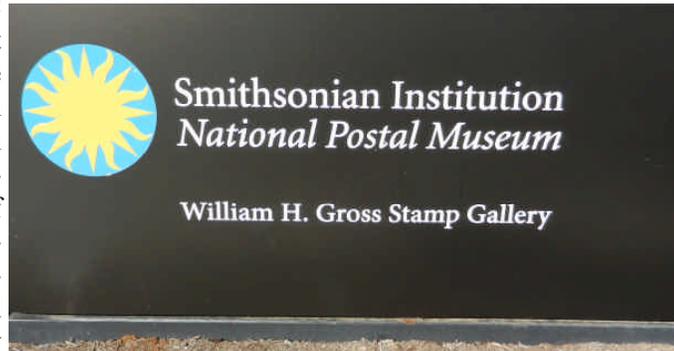
Special areas are devoted to youngsters where they can sort through stamps, and a community classroom for teaching. A temporary exhibit, which will be on display until January 5, 2014, features "favorite finds" of several well-known collectors including Bill Gross, Cheryl

Ganz, Gordon Morison, Gordon Eubanks, John Hotchner, and Janet Klug among others.

The variety of exhibits will interest non-collectors, beginners, intermediate collectors and advanced ones as well. The new space is on street level where the public has easy access. The Gross Gallery joins with the existing NPM displays on the lower level of the same building. The museum is conveniently located across the street from Amtrak's Union Station.

Editor's Note: The William H. Gross Gallery turns out to be the most spectacular exhibit space for philately ever presented. It may not have much to do with writing and publishing on the face of it all, but no philatelic organization should ignore its potential.

There is something here for every specialty, and if by chance yours is not represented it probably means that you tried to ignore it. ☺



Entrance to the Smithsonian NPM

Gross Gallery Continued on page 3



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David Crotty From the Editor

Proofing

I know its not a good thing for a writer, but I don't get irritated when I see a spelling or grammatical error in text. Perhaps I know full well how easy it is to accomplish that. I do realize, however, that I cannot get away with irritating the readers of our journals. This editor has received regular notices from members when they find an error or two. Not until lately has any of these folk actually accepted the offer to assist. Perhaps those kinds of notices will recede into the background now.

References and All That

Perhaps one of the more important aspects of an article or a book is the ability of the author to show the readers the sources for the information. The work at hand cannot provide all the details for every aspect of the subject. This has turned into a contentious issue in some journals. Many of Aerophilately's greatest works don't really do a good job of this. One example I use later in this issue is Boyle's wonderful *Airmail Operations During World War II* which lists many works in a seven page alphabetized list. It is not Boyle's error in doing this. Most authors do it. That method is considered very acceptable. But it does not help the reader who needs a bit more information. Some authors have been criticized for this. Most have not.

It does not help that there is a very large number of citation methods. In addition the same citation wording can have many meanings. Take the term Endnote as one simple example.

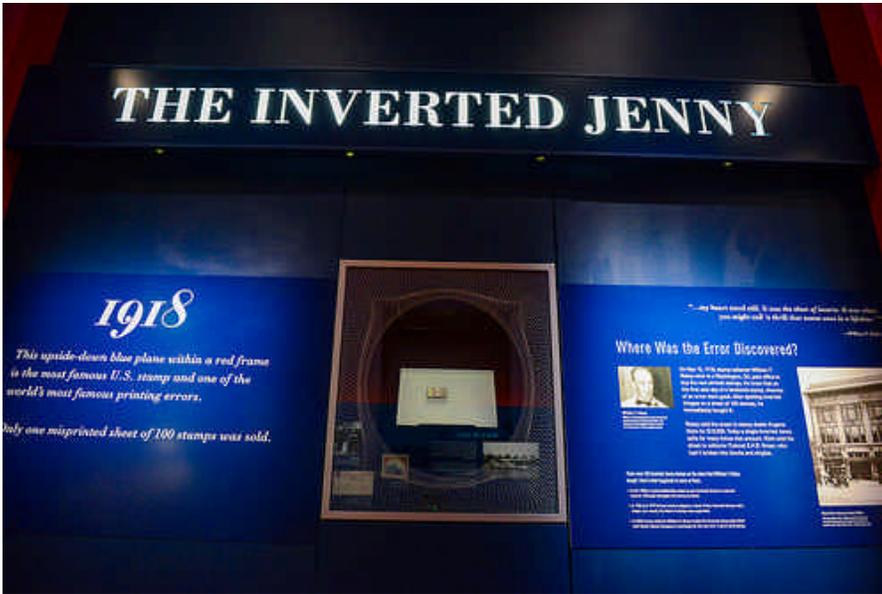
I don't think I have resolved this issue in my article later in this journal. It should be obvious as to the method I prefer. I hope we get lots of discussion on that one.

Digital or Print

A letter in this issue points to deteriorating microfiche. My example would be the slightly out of focus microfiche that was treated with OCR for a Toronto newspaper. However, that is not always the case. The Philatelic Literature Review from the APRL that hit my mailbox today discusses the library's project to OCR the microfiche in its collection. The *New York Times* and the *London Times* have accomplished this task marvelously. We might not have much of the newspaper printed since the 1850s if the photo work had not been done. Please tell us your views and experiences.

Dave

William H. Gross Gallery Exhibit Areas



A portion of the Inverted Jenny Exhibit



Spider Press on Display



National Stamp Salon at the Gallery



Exhibit of Worldwide Mailboxes.



Exhibits of Stamps Around the Globe.

A sampling of photos available from the NPM at www.flickr.com/photos/nationalpostalmuseum. Also visit: www.postalmuseum.si.edu/stampgallery/press.html.

Who Will Replace Us? An Experiential Approach

John M. Hotchner



John Hotchner

I'd like to get an exchange of information going among the writers among our membership, by asking a short set of questions for the

Am I unique in these feelings? Clearly not. But maybe there are other reasons to write. I think we need to understand those and make them available to the main recruiters of writers at the entry level of philatelic prose: editors. What can they offer as enticements? How can they get collectors to get beyond the first mental block that tells them they can't be a writer? That seems to be the default setting for most of us in the hobby, and is of course utter nonsense.

"Survivability Questionnaire" to be answered and sent to our editor

My object here is not only to learn more about all of our writing colleagues, but to collate the responses to develop some information to help the editors among our membership to find and develop the talent that will keep philatelic literature vital and informative into the future.

In the past we have, it seems, pretty much left this to nature. I'm not sure we can do that any more. Many of our publications from club newsletters to society journals are constantly on the hunt for content, and a consistent cry of editors is that they must write much of their journals themselves.

I suspect that almost all of us who write today began as unpaid scribes. And some few of us have graduated to being paid for at least some of our labors. But is that what drives us? For myself, it is certainly a motivator as it enables me to buy more stamps and covers. But I also feel I have something to say. I'm human and like to see my name in print.

I find that writing helps me to order my own thoughts about the issues of the day. And I feel I have actually accomplished something when I hit the send button to submit an article to my editor.

Not all of us are born to be writers, but I'd bet there are

a lot more collectors who could write if they would only try. We all are born with an innate sense for avoiding failure. And of course putting your self "out there" with your name on an article means you might be criticized. We who have been at this a while have developed thick enough skins to be able to balance criticism against reality. Does it come from pique, jealousy, or malice -- or is it a sincere desire to be helpful and keep the written record accurate? Is there something in it that we might learn from?

Maybe the lesson here is that we should offer new writers the possibility of producing under a pen name until they feel comfortable! No idea should be off the table. So, won't you please respond to this survey? Philatelic literature has a glorious past, and can have a glorious future -- if we help to make it so.

Editor's Note: Please copy this page and send it to the Editor's address on the masthead. Expand on some topics if you wish!! Write us a full article! 

Survivability Questionnaire

1. When did you first start writing philatelic columns/articles for publication?
2. What did you write, and on what subject?
3. What got you to pen that first article -- self motivated or someone else pushing you?
4. How did your writing career develop and who were people (critics, editors, publishers) important to helping you along the way?
5. How did your philatelic writing affect the direction of your stamp/cover collecting?
6. What is the most important lesson you would like to pass along to new writers?

References, Footnotes, and End Notes, Oh My!

David E. Crotty

I have been writing joyfully since high school times and I recall that the science teacher insisted we write papers, even in freshman science and definitely for chemistry. She spent a little time showing us some of the basics of putting a paper together including the idea of showing references. These papers were major efforts, and typing five to ten pages was more than awful. I did take a typing class as a freshman, and since McNicholas H.S. was coed I was in there with all the girls, most of whom were upperclassman and not at all interested in this nerdy freshman. I got up to 30 words/minute but that was really slow for that group and I never have been entirely accurate. But in all it was the most useful class I ever took. I went on to write the usual English papers in college and that 75 page chemistry B.S. thesis. That was followed by an M.S. and a Ph.D. thesis. Then in the technical world I wrote numerous papers for industry journals and conference presentations. All of these papers were written using a style that is similar to that proscribed by The Council of Science Editors (CSE) as discussed below. I must admit that I got a bit lazy of late and started using the same citation more than once sometimes.

That went on, certainly in the technical area, until rather recently. Some editors in the philatelic area accepted this scheme except that the reference list became **End Notes**, in bold, sometimes centered but sometimes left justified.

Then disaster struck. One editor, with whom I hope I can say is still quite friendly, took exception to this. A citation could only be used once and the list was titled **End Notes**. Otherwise a **References** list was an alphabetical list of sources not tied to the text in any way. He had a publication date to meet so he stripped my paper of all the numbered citations and proceeded to prepare an alphabetical list of sources with the title **References** in bold and centered.

I am certainly not happy with this disembodied sort of list. There are numerous examples to point to that use the alphabetical **References** or more often the **Bibliography**. Should the reader desire to look more closely into a particular point made in the work he or she has a long reading list to tackle before that subject might be found. Examples include two otherwise delightful books, by Krupnick¹ and Boyle.² Both simply list the works consulted in a **Bibliography** at the end of the books.

I recently consulted Boyle for route information. He provides a number of very nice maps showing routes through Africa. However, I was vaguely aware that some of those routes were used for a short time, maybe even just once. The **Bibliography** for that book goes on for seven and a half pages. Not a good way to find a little set of factoids.

I proceeded to look around for some guides for this journey. Some bookstores have several shelves of writing guides. I narrowed my search down to *The Chicago Manual of Style (CMOS)*,³ the *Prentice Hall Reference Guide*⁴ and *A Manual for Writers of Research Papers, Theses and Dissertations*.⁵

As I went through these three sources I found quite a number of different ways described to make a citation and prepare the list at the end of the book or article. I skipped over quite a number of methods. Each source provides a long list of examples of how to write up that list. We'd have to use the entire TPC issue to properly describe just some of these. Each also has a different definition for the same terms in many cases. For our purposes here we will divide the methods into three styles: the Alphabetical Reference List, the Numerical Reference List and the Parenthetical style.

Alphabetical Reference List

-Many journals subscribe to the simple reference list as discussed earlier. There is no attempt to signal which of the citations in the **References** or **Reading List** or **Bibliography** applies to the text. The citations are listed alphabetically by author. All three references^{6,7,8} list a variety of methods of building these lists, all with different arrangements of the bibliographic information.

I found in my small library a very well respected annual in which all the articles used this method. One article provided lengthy indented quotes that I could not easily connect to any of the works listed at the end of the article.

Numerical Reference List

-The *CMOS*⁹ describes the method of signaling a citation with a superscripted Arabic number in the text. A table at the end of the work or chapter is titled **NOTES**. The references are listed in numerical order with full bibliographic information. Again, the *CMOS* provides about 157 pages of guidance on how the bibliographic information is to be constructed. Each reference cited in this article proscribes several very different ways to construct the bibliographic information.

As specified by *CMOS*, if a work is cited several times the note number cannot be placed out of order in the text. A new number is added. If the new citation is identical to the previous it has to be restated anyway.

In addition the old method of using **IBID.** can be used¹⁰ if it is used immediately after the original citation. However, the description points out the irritation that a reader feels when encountering this and suggests a shortened form that is described. The *CMOS* does not allow two or more note references at the same point as in^{4,5} which I used just above.

-The Council of Science Editors (CSE) style for numbered references, as described by Harris¹¹, is essentially identical to the *CMOS* style. The citation is signaled using a superscript number. The CSE style allows multiple note references at the same point, which is forbidden by the Chicago style. The listing of citations at the end of the work or chapter is in numerical order and is titled **References**.

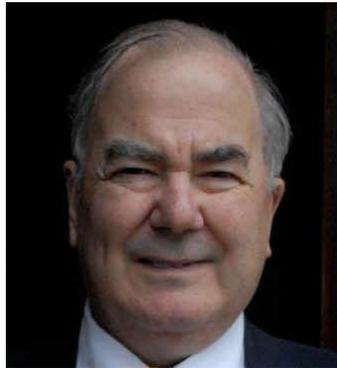
I can note that this is the most common style in technical journals. A sampling of philatelic journals suggests that this

References Continued on page 6

Peter Jennings, 1947-2013

Noted philatelic author Peter Jennings died September 10, 2013 after a lengthy bout with leukemia. He was 65. Jennings wrote over one hundred articles in the philatelic press, primarily in *Gibbons Stamp Monthly* where his first article appeared in 1993. His philatelic writing began in 1964 with an article in *Stamp Collecting Weekly*. His articles also appeared in *Linn's Stamp News*, the *British Philatelic Bulletin*, and *The Philatelist*. Peter's collecting interests were in the area of British pioneer airmail, British illustrated air letter sheets, and Tristan da Cunha. Much of his writing reflected these areas.

He interviewed famous people outside philately and sought their views on the hobby. He also interviewed many collectors involved in organized philately and was himself interviewed many times on the radio. He was author, co-author, or editor of 18 books. His philatelic contributions include *Aerogrammes* (1973), *The Queen*



Mother's Century Celebrated in Stamps with Tom Graham (2000), and *Pioneer Air Mail to the Middle East and Further East 1902-1934* (2005).

Peter was a member of several philatelic organizations including the Club de Monte-Carlo, Académie Européenne de Philatélie, the Collectors Club of New York, and was a Fellow of the Royal Philatelic Society London. He served as assistant press officer for Philympia in London in 1970.

Peter Jennings' described himself on the web as journalist, writer, broadcaster, photographer, and public relations consultant. He was the press secretary for the Archbishop of Birmingham, England. He documented the visits to the United Kingdom by John Paul II and Pope Benedict XVI. He is survived by his wife Stella, and children Sarah and Joseph.

Alan Warren

References Continued from page 5

method is also popular in our field. Sometimes the numbering is surrounded with brackets, for example [4], rather than superscript and sometimes the reference list is titled **Endnotes**.

Parenthetical Reference List Style

-The *Manual for Writers* calls this the parenthetical style where citations are put at the end of a sentence in parenthesis (Turabian, 2007, 136). The source is noted inside parentheses with the publication date and page number. At the end of the piece is an alphabetical **Reference List** with each citation mentioned. Optionally citations can be added that were not mentioned in the text. The list provides full bibliographical information. Turabian only provides examples in which the parenthetical citation is made at the end of a sentence.

-The American Psychological Association (APA) style, as described by Harris (2005, p. 422) is similar but tends to include "p." with the page number and it can be in the middle of a sentence. The author's name is placed inside the parentheses (Harris, 2005, p. 422) if not mentioned in the sentence. Note too, the comma after the author's name. Harris provided twelve examples to handle various types of sources (2005, 423-425). Harris goes on to describe parenthetical methods proscribed by several other organizations for their fields, and each is a little different.

-The *Chicago Manual of Style* describes a similar parenthetical citation method and provides about 157 pages of guidance for listing the bibliographic information for all the methods (Chicago 2010, 653-810). Note the lack of a comma after the book's name and the lack of "p." with the page.

-For most of these methods the term Endnotes pertains to additional explanation notes that might interrupt the text. These notes are listed at the end with titles that might look like "Notes to pages 123-135" (Chicago 2010, 676).

-Some of the styles also provide for Footnotes, again additional information that would disturb the text, that are signaled with Arabic superscript numbers and the Footnotes are listed in numerical order on a separate page after the references list (Harris, 2005, 426).

This editor has yet to see one of the parenthetical styles used in a scientific or philatelic work.

While this discussion is not meant to be complete it does provide some food for thought. This editor found bookstores with several shelves of style books. Some formats are radically different from the few discussed here. The choice of style is for the society and its editors to make.

References (Chicago Style)

1. Krupnick, Jon E., *Pan American's Pacific Pioneers The Rest of the Story*, Pictorial Histories Publishing Co., Inc., 2000.
2. Boyle, Jr., Thomas H., *Airmail Operations During World War II*, American Air Mail Society, 1998.
3. *The Chicago Manual of Style*, 16th ed., The University of Chicago Press, Chicago, 2010.
4. Harris, Muriel, *Prentice Hall Reference Guide*, 6th ed., Pearson Prentice Hall, 2005.
5. Turabian, Kate L., Revised by: Wayne, C. Booth, Colomb, Gregory G., Williams, Joseph M., *A Manual for Writers of Research Papers, Theses and Dissertations*, 7th ed., The University of Chicago Press, Chicago, 2007.
6. See note 3, 684.
7. See note 4, 379.
8. Turabian, *A Manual for Writers*, 136.
9. *Chicago Manual of Style*, 665.
10. *Chicago Manual of Style*, 667 for shortened citations and 669 for IBID.
11. See note 4, 471. 

Phila Historica – An Online Journal

Alan Warren



Wolfgang Maassen

Learning about a new philatelic journal can be a wonderful surprise, especially when it turns out to be free, available online for downloading, runs 200-300 pages per issue with illustrations in full color, and appears four times a year! Such a journal is *Phila Historica*, the brainchild of Wolfgang Maassen of Schwalmthal, Germany, not far from Düsseldorf. He is a dynamo in the field of the history and literature of philately, especially in the German

area, and is current president of the Association Internationale des Journalistes Philatéliques (AIJP).

If you go to his web site www.phil-shop.de/ and click on “Philatelistische Literatur” and then “Phila Historica,” you will find this wonderful journal whereof I speak. It opens in PDF format. A major hurdle is that the text is primarily in the German language. Also some pages have 2-column or 3-column format, meaning you have to scroll down and up to continue reading an article.

The first issue appeared in March of 2013. Many of the articles are authored by Maassen but there are other writers that he calls upon for specific topics. In this first issue (180 pages) he reflects on the recent IPhLA 2012 exhibition in Mainz, Germany, where competitive literature exhibits were seen from all over the world. A market column highlights recent auction realizations, including eBay, for important philatelic literature items.

The content of each issue is in two areas—first philatelic history followed by philatelic literature. Topics in the first part include the early efforts of Wilhelm Faber to form a federation of philatelic societies in the U.S. and Europe, the oldest known photo of a philatelic jury from the 1890 Vienna exhibition, and Richard Zimmers’ article on 125 years of philately in Austria. In the same issue Michael Ullrich presents a profile of Siegfried Simon, pioneer in the philately of Baden

The literature section of this first issue has a discussion of the philatelic literature of Switzerland, a report of a visit to the Diena Library in Rome, and a column of reviews that cites recent journal articles and books that elaborate on historic collectors and dealers, and inform readers about significant new publications like the *Confederate*

States of America Catalog and Handbook edited by Patricia A. Kauffmann et al. The March issue ends with a list of the recent acquisitions of the Munich philatelic library.

The May issue, No. 2, now expanded to 252 pages, has letters to the editor praising the first issue. Wolfgang Maassen describes the Senf brothers and their illustrated journal in the 1880s showing genuine as well as “facsimiles” of rarities. In two other articles Maassen describes the early exhibition medals up to 1900, and the early philatelic dealers. Peter Fischer discusses organized philately in the Soviet Sector of Germany and the DDR with a focus on the Institute for Philately in Cottbus.

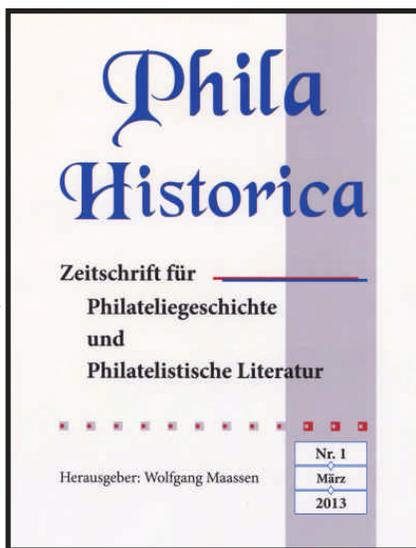
Brian Birch writes about the first magazine devoted to stamp collecting, *The Monthly Advertiser* of 1862. The article is in English as it was reprinted from the *London Philatelist* (2012). Maassen describes the albums printed by Hugo Kröttsch in the 1890s, and Rudolf Buschhau reveals the little known journal *Philatelic Literature Collector* that was published in Houlton, Maine, 1896-1900! The issue ends with listings of name sale auctions of classic Germany, and the extensive philatelic photo archive owned and maintained by Maassen.

The August issue No. 3 grew further to 302 pages and carries a thought-provoking article by Hans-Karl Penning on the future of our hobby in the digital age. Then follow a review of the FIP Melbourne, Australia, exhibition last May, and Wolfgang Maassen’s description of the holdings of the Herbert Clark

library. Another article illustrates the private stationery of the Verein für Briefmarkenkunde (Philatelic Society) in 1878. Profiles of more pioneers in German philately are presented like Hugo Kröttsch, Georg Zechmeyer, Heinrich Köhler and others.

One question this new journal raises is how will the issues be stored and how will philatelic libraries obtain back issues and store them? Conceivably Maassen’s web site could disappear or be bought or merged with another. So, what happens to the back issues? If libraries like the APRL or Royal of London capture these back issues, will they be securely backed up in the event of catastrophic mainframe failure?

The philatelic library arena has some work to do to acquire and preserve this important history of the hobby and its literature when it is made available only digitally. In the meantime I urge you to visit Wolfgang Maassen’s web site and enjoy the fruits of his wonderful efforts. ☞



Letters:

Style

Dear Editor,

Bob Odenweller took the prescriptive side of the style/usage debate (*TPC* Third Quarter 2013), then dictated his prescriptions. In a brief article that may be a practical approach, but in my opinion it's better to understand what you're doing than to memorize and apply rules. For one thing, a writer or editor who knows why she chooses a particular approach will also know when it's appropriate to violate the rule.

In the Paleolithic Era when I edited *The Philatelic Communicator*, several of my fillers were whimsical essays on the foibles of style and syntax, but I took care to set forth the reasoning behind my preferences. See "Adjectively Adverbified" in the 2Q 1989 issue, "The Prussian Passive" in the 3Q 1989 issue, and "Whom Did You Say?" in the 2Q 1990 issue as representative examples.

Applying this lesson to Bob's article, I offer this observation: Writers who are taught the rule that American style dictates the comma both before and after the year of a date in mid-sentence, and before and after the state and country in a geographic reference, often fail to apply it because it makes no logical sense to them, whereas writers who realize that the year date in October 16, 2013, is a parenthetical modifier will include both commas. The same principle applies to place-name commas.

I would summarize the project as follows: Every editor needs a style sheet, and sharing it with authors can save a lot of work. In my opinion, *air mail* and *post card* are correct spellings, but in my *Linn's* columns I must write *airmail* and *postcard*, except in direct quotations, no matter how wrong I believe them to be. That's what a style sheet is for, after all.

The publication's editor must determine which spellings are correct (preferred), but once the style is set, the rule is to be consistent, not to satisfy or pacify a pedant. If the *New Yorker* editor prefers *travelled*, that's the proper spelling despite my spell-checker's disapproval. True some spellings are just plain wrong. *Miniscule*, for example, which my spell-checker and too many editors allow even though the word is *minuscule*.

Which brings me to the point that prompted this letter. Bob correctly set forth the schoolmarm's rule for the use of *which* and *that* as pronoun subjects of subordinate clauses. Normally I apply the rule faithfully, but here is a sentence from a recent composition that illustrates why sometimes it ought to be violated:

"Covers often display features that link them to the Miami-based route which began as FAM 22."

Both subordinate clauses are restrictive. The antecedent of *that* is *features*; the antecedent of *which* is *route*. To my ear, *that . . . that* is not euphonious unless both pronouns and their antecedents represent parallel construction. In this example, the antecedent of *that* is the direct object of the main clause while the antecedent of *which* is the object of a preposition in the subordinate clause.

If I were Bob's editor, I'd have changed "belaboring the point," one of my chronic stylistic peeves, to "laboring the point."

Ken Lawrence

Ken,

Your many points are well taken, up until the last one. To belabor is "to work on to absurd lengths," which I think is what he meant.

Dave,

Dave,

Great to see Robert P. Odenweller's piece "Style and Conventional Usage for Editors (and Writers)" in the Third Quarter issue of *The Philatelic Communicator*. As a stickler for grammar over the years and a 30-plus year teaching high school English and composition career, I have numerous pet peeves. Like you, the Quotes and Periods are a challenge, probably more so for me as a Canadian where we often lean toward British usage, but the press here has largely moved to U.S. style.

The "I" versus "me" (object/subject) is always cropping up in speech and the press, and it is rarely used correctly. I like Mr. Odenweller's piece because it hits home. My only negative focuses on his comment at the end of paragraph five where he uses the term "refer back," which always gets me. Refer means to go to or go back to, so I always taught "drop the 'back'".

One that the author does not give focus is the split infinitives. I suppose the expression "To boldly go . . ." from television fame has wiped out any dialogue on such poor structure.

Keep up the good work. I spend a good evening with every issue of *The Philatelic Communicator*, often promising to write a letter but never do. So finally . . .

Via email from

Michael O. Nowlan
New Brunswick, Canada

Michael,

Thanks for your great letters. We cannot work in a vacuum. We need to know where are members are.

David Crotty

Dave,

Thanks for your fine comment! I am happy now that I wrote the letter. I put the book that Odenweller mentions; *Woe is I*, on my Christmas list.

Michael

Images from retroReveal.com

Dear Mr. Crotty,

After receiving the Third Quarter 2013 issue of *The Philatelic Communicator* today, I was surprised to see one of my scans used in the cover article about retroReveal. I realize that the author had no way of knowing that the scan was mine since retroReveal does not list the names of those who submit material to the site.

However, nowhere in the article does the author actually write that the scans are from the retroReveal site and not from his personal collections. As a matter of fact, the sixth paragraph could lead readers to believe that the illustrations in Figure 1 were actually used in an article that he may have written about American Express datestamps. (This is just a comment: neither negative nor positive.)

BTW, the scans in Figure 2 are mine. I have used them both on the Vermont Philatelic Society's website (www.vemfrontps.org) and our quarterly publication, *The Vermont Philatelist*. I have attached the Feb. 2013 issue where I reported on retroReveal.

Best,

Glenn Estus
President, Vermont Philatelic Society
Editor, *The Vermont Philatelist*

Editor's Note: I passed Glenn's message on to Steve and his response is below. My reading of the retroReveal site seems to suggest that anything they show on the website belongs to them. I was a bit confused, then, as to how I would use the "Public" section.

Dear David,

Thanks for the email. I will certainly reach out to Glenn. He is correct that when looking through the images that have been submitted to retroReveal, there is no way to know who submitted the image for processing and, as such, no specific credit could be provided. And, since my article was entirely focused on highlighting retroReveal itself, I assumed it was understood that the images in my article all came from the retroReveal site, that they were examples from the site of how the retroReveal functionality worked.

But in future articles, I will be sure not to assume anything and provide a proper explanation of the source of the images. Thanks again.

Steve Swain

Style and retroReveal.com

Hi, Dave,

The latest TPC arrived here today, but I heard a few days ago from a fellow philatelic literature judge and editor that he had read my article and had found that "Woe is I" now has a new edition out. He is getting it for himself for Christmas. He also had nice things to say about the article.

In your editor's notes, you misspelled Rich Drews' name as Drew. It does have an "s" at the end. Also, you were consistent in misspelling Siegel as Siegal, which was unfortunately even more obvious with the photo of Trepel and the Siegel podium showing the correct spelling on the facing page.

The article on retroReveal is good, but stops short of a couple of important points. In my *CCP* article on retroReveal, I mentioned the need that submitted/uploaded scans be at least 300 dpi and in a "non-degradable" form, such as tif, and not jpg.

So much for quick feedback. I'm in the process of recovering from a minor flooding in my office, so have to get back to work.

All the best,
Bob Odenweller

Complements

Dear David

The latest edition of you're *The Philatelic Communicator* arrived on Saturday. The Third Quarter edition enforced my understanding of the importance of good writing in the promotion of any cause. The effective use of the written word is as important in our digital world as it was in print media.

In the above address line I copied a number of friends (11 people) who write for different publications and causes. I think your Group would consider each to be exceptional writers and they in turn would enjoy seeing the good work that you are doing for the philatelic community.

Congratulations on your selection of articles for the Third Quarter edition and to the excellent writers who contributed to your publication.

With best regards,

John Withers, Jr.

Proofing

Hello Mr. David E. Crotty - Editor, *TPC*,

I am responding to a direct request from you Sir in the most recent issue of *TPC* (Letters, TPC 3Q 2013). I would like to offer my services and insight to assist the staff at WU#30 with updates and improvements for this organization's periodical (of which I am a member). In reading through the pages of *TPC* I am astonished at all the errors and omissions that I have routinely discovered. [This from the very first issue I had the pleasure, or displeasure to gaze upon.] Please allow me the opportunity to further develop and improve *TPC's* reputation, presence and image. The idea to offer my services as proofreader and fill the position as Technical Editor, or if your editorial staff permits, as Associate Editor, I know that we will be able to work together to improve our newsletter and increase our members' involvement in this great publication.

I would like to make improvements that the TPC is interested in doing and realizing. Thank you for the opportunity to serve and improve the TPC and the WU#30. Have a good day.

Best regards,

Thomas Johnston
Frederick, MD

Dear Thomas,

From the beginning I made it clear that while I very much enjoyed editing TPC, I needed some help. I welcome your offer to join us. I forward this to the president and vice president to get their comments.

We try to prepare an issue each quarter and the next one is due in December.

David Crotty

Good morning David,

I do welcome the opportunity to participate and contribute with all my abilities to assist in making *TPC* a better publication. On more than one occasion I have offered to help with a publication or Web site and before too long I have ended up as the editor. Please know that in no way do I wish to fill your shoes! My offer to proofread/edit is a serious reply to your formal request for assistance. Currently, just to let you know of my professional involvement and abilities, I am working on a multi-year Index for one APS group's publication and for another APS group I am compiling an annual topical list of new releases.

I find it best to allow adequate time for proofreading prior to going to press. This means 1-2 weeks for review and corrections. Should you accept my offer I am sure these details will all be addressed. I am looking forward to working with you and the staff of *TPC* and WU#30. Have a great day.

Thomas Johnston

Dear Editor,

No, not directed at you, but everyone in general.

I have come to notice over the past several years that having philatelic articles 'proofread' must be passe! I could cite a number of examples in both general publications and specialized works but I am loath to do so. My only conclusion is that authors and editors are relying solely on electronic 'spell checks' and are not employing manual proofing.

I will cite some recent examples that prompted this letter. Nothing is more infuriating to read an article only to come to its end and it is not the conclusion! However, the final words/paragraph(s) are nowhere to be found. Another was reading a paper and discovering that the clause I was reading was immediately followed by the same clause! (Doubling up was not for effect) And finally the use of 'spell check' in an article about the U.S. Civil War failed to note that "succession" is not "secession" when referring to that subject.

I find it hard to believe that publication deadlines are so stretched that works and articles being prepared for publication cannot be proofread. Failure to do so, to me, renders the scholarship of the material suspect.

I don't know if this subject has been brought up by anyone else.

Thanks for letting me vent.

Rudy Roy

Dear Rudy,

I have certainly had some nice errors published in the publications that I edit but I don't think we've had these. There happen to be a few letters in *TPC*, as I put this issue together, noting some recent mistakes that got through. I have been using volunteer proofreaders but these folk have not found all of them. It's a struggle. I have a new guy coming on *TPC* this issue and you see above. Hoping there is some improvement.

And no, you can't find your own mistakes.

Cheers.

Dave

Print vs. Digital

Dear Dave,

In the third quarter 2013 issue you asked for comments on print vs. digital publishing of philatelic books. The State Revenue Society has just published the second edition of our *State Revenue Catalog* in only a print version. My personal opinion is that the book form is far superior to any disc or other electronic gimmick that requires booting up a computer and clicking, clicking, clicking or scrolling, scrolling, scrolling to get to what you want. With a book you can just turn to the page you want. And a book can easily be used as an inventory. Just make a note on the page. No click, click, click just to be allowed to fight a mouse into the proper position where you might, after a few tries, be able to add the comment(s) you want. Further, I can easily take a book with me much more easily than lugging around some piece of electronics that I'll have to worry about plugging in and/or having the battery run down. From a human factors point of view, books have it all over whatever the latest computer storage gimmick happens to be. A gimmick that will, without doubt, be obsolete and useless after the next development cycle.

A case might be made for dual publication - both print and some electronic version. But, again, the problem is that whatever the electronic version is it will become useless very rapidly. Libraries have been down this tragic road before. Winston Baker in his excellent book *The Double Fold. Libraries and the Assault on Paper* (Viking, 2002) tells the disturbing story of when, in the 1960s, libraries all over the world microfilmed their newspaper holdings and then in many cases simply threw away the actual copies of the newspapers. Now the microfilm is deteriorating and is often unreadable. The physical newspapers no longer exist. ANYWHERE. The information they contained is lost forever thanks to librarians jumping on the bandwagon of what was thought to be the ultimate technological storage medium. I have run in to this problem myself in some of my philatelic research. Information once available in local newspapers simply no longer exists.

Short sighted and downright ignorant calls for only electronic publishing have to be strongly resisted if we want to preserve philatelic knowledge for future generations.

Terence Hines

Terence,

Thanks for your very accurate analysis of this situation. I hope others will provide us with their positions on this. I personally came out with my first book. I did go with print-on-demand, but I just couldn't see it distributed for the Kindle, one of the free options.

That being said, I'm getting the digital version of several journals now, some to avoid the expense and some because that is all they do.

Also, the OCR work with newspaper microfiche has been very successful in many cases.

Dave

Reviews

Print & Electronic



Kennedy Cover Catalog

John F. Kennedy Cover Catalog: Autographed, Inaugural, Foreign First Day and Special Event Covers edited by Edward Krohn. Gainesville, Fla.: By the Author, 2013, 149 pages, 6 x 9 inch, full color illus., softbound. Available for \$29.97 from the author at Box 357309, Gainesville, FL, 32635; E-mail ekx@inaugurals.com; Phone (352) 337-0980. Online from CreateSpace.com and Amazon.com.

Krohn has previously edited philatelic catalogs for Harry Truman, Dwight Eisenhower, Gerald Ford, Jimmy Carter, George H W Bush, Bill Clinton, George W Bush and Barack Obama. He is also the editor of the *Noble's Catalog of Cacheted Inaugural Covers, Volumes I and II*.

His latest effort, as the title implies, provides coverage of a variety of covers related to John F. Kennedy.

The book is broken into three chapters: Foreign covers, Autographed covers and Inaugural covers. Each chapter features color illustrations of the covers, although they vary in size in each chapter. The reason for the different treatment is not explained.

The 120 Autographed covers get premier treatment and are arranged two per page. These covers have been autographed by members of John Kennedy's family, PT-109 crewmates, pallbearers, Secret Service members, Cabinet members and others from his administration and other personalities connected with his life.

The approximately 400 Foreign covers are arranged alphabetically by country, from Ajman to Yemen, and are arranged six to a page, although at the size used they could easily have fit eight to a page. The country name and the date of issue are the only information provided. Souvenir sheets are included with the covers.

The nearly 100 Inaugural covers are arranged 15 to a page. They are identified by the author's JFK number and the cachetmaker, where known. This is the only section that provides values for each cover.

While each cover is illustrated in color, most images are low resolution and many are blurry. The annoying double border around each image doesn't help.

The author admits that the catalog is incomplete and that he expects a large number of covers will be issued in 2013 to mark the 50th anniversary of Kennedy's death.

If you're looking to start collecting John F. Kennedy covers, this book could be a good starting place, but if you're looking for detailed information about the stamps or covers, you'll need to look elsewhere.

While the list price appears to be \$29.97, a check at *Amazon.com* found the selling price to be about \$20.

Peter Martin

LATI Airline History-Correction

The Italian South Atlantic Airline (L.A.T.I.), by Martyn Cusworth.

This review in the Third Quarter issue of *TPC* incorrectly stated the end of LATI flights to and from South America, which should be December 1941.

Ken Sanford

***FACIT 2014 Special*, Leif Jaråker, ed. 1008 pages, 6 ½ by 9 ½ inches, card covers, perfect bound, Facit Förlags AB, Västerås, Sweden, 2013, ISBN 91-86564-72-2.**

This continues to be *the* catalog for collectors of Sweden as well as the other Nordic countries. In addition to those areas mentioned on the cover—Sweden, Denmark, Faroes, Danish West Indies, Iceland, Greenland, Norway, Finland and Åland—the Finnish related areas of Aunus, Karelia, and North Ingermanland are also included. The continuing expansion of the catalog is reflected in the increased number of pages—944 pages in 2011 and now 1008 pages.

Sweden receives special treatment at the beginning of the catalog with all-inclusive subjects like proofs, rarity of early covers by destination, vending machine labels, booklets, officials, postage due, military envelopes with reply stamps, and first day covers. The last item now in-

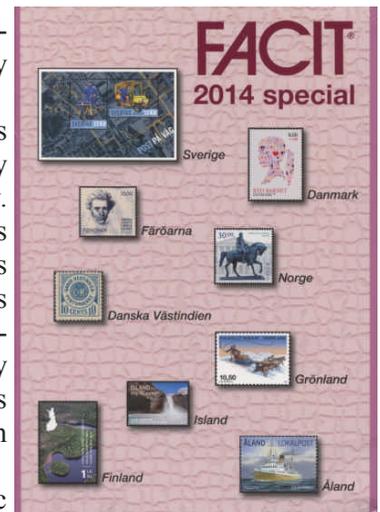
cludes two pages of illustrated pictorial first day and event cancels.

Other specialty areas for Sweden appear only every few years in *Facit*. The table of contents points to those previous annual catalogs for listings of Swedish revenues, postal stationery, locals, reply stamps, and Christmas seals since they are not in this 2014 edition.

The other Nordic countries are similarly treated with FDCs, franking labels and stamp booklets included with the stamp issues. New to this edition is an article by Orla Nielsen in the Iceland section where he lists the largest known multiples, mint and used, of the oval aur issues of 1876-1901.

All stamp illustrations are in color except for certain varieties. The *Facit* catalog continues to be the essential reference for collectors of the Nordic countries.

Alan Warren



Norway Catalogue

Norgeskatalogen 2014 (Catalogue of the Postage Stamps of Norway), Oslo Filatelistklubb. 480 pages, 6 ½ by 9 ½ inches, perfect bound, card covers, Oslo Philatelic Club, Oslo, Norway, 2013. ISBN 978-82-997618-8-8, 375 NK (approximately \$65 in Norway).

This 66th edition of Norway's premier reference work for collectors continues to set a high bar for outstanding single country catalogs. The introductory material discusses the various types of Norway cancellations and also the areas of caution where forgeries are known. Although the listings are in Norwegian, the colors and varieties are easily discernible and understood by those whose first language is not Norwegian. Where there are extended discussions of printing and paper types, these appear in both Norwegian and English.

The listings go well beyond the traditional postage stamps, coil stamps, officials, and postage dues to include vending machine booklets, franking labels, personalized stamps, returned letter stamps, and special products like souvenir sheets sold by the Norwegian postal service. The famous Posthorn series again has a section of its own that goes into the cataloging and terminology associated with these stamps. Postal rate tables are brought up to 2013.

Prestamp cancellations (1845-1855) are illustrated.

Keeping with this catalog's tradition, two special articles were prepared for this edition. Peer-Christian Ånensen, chairman of the catalog committee, writes about the design and production of the King Haakon VII set of four values issued in 1946. He shows archival material and lists plate flaws.

The other article describes the Swiss type cancels (bridge cancels) developed in Norway 1930-1936. A table lists these cancels by town name with indication of period of use and a rarity grade. The catalog also has a selected bibliography covering a wide range of topics of interest to Norway collectors.

Alan Warren



Philatelic Analytical Methods Symposium

Proceedings of the First International Symposium on Analytical Methods in Philately, ed. Thomas Lera, John H. Barwis and David L. Herendeen. 132 pages, 8 ½ by 11 inches, perfect bound, card covers, Smithsonian Institution Scholarly Press, Washington DC, 2013. ISSN 1948-5999 (print) and 1948-6006 (online). Available as text or PDF® at www.scholarlypress.si.edu.

The Institute for Analytical Philately, Inc. (IAP) is a non-profit organization established in 2010 by the late David L. Herendeen. Its purpose is to use scientific technology to expand our knowledge of philately. In November 2012 the IAP held its first symposium at the Smithsonian National Postal Museum in Washington DC with a panel of invited speakers. The symposium venue had limited space and was quickly sold out. The papers presented at the meeting are collected here and published incorporating the graphics used by the speakers.

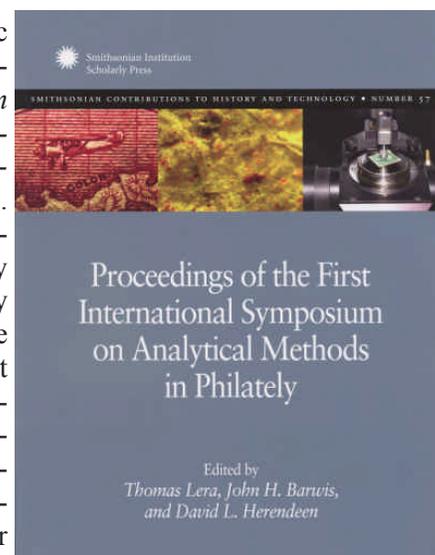
The keynote address by David Beech, past president of the Royal Philatelic Society London, emphasizes the need for scientific equipment in "forensic philately." John Barwis differentiates among the National, Continental, and two American Banknote Company printings through measurement of paper thickness, and permeability relative to the type of sizing agent used. Thomas Lera et al discuss scientific analysis of the first issues of Chile by examining the paper and printing inks of the four London printings.

David Herendeen points up the importance of docu-

menting scientific philately in key journals like the *London Philatelist*, the *Collectors Club Philatelist* and elsewhere. Using infrared spectroscopy and x-ray diffraction, Harry Brittain studies the typographed 5-cent stamps of the Confederate States of America. Abed Najjar describes scientific testing on a partial cover in the handwriting of

Victor Hugo that bears three copies of the Great Britain 1858-1879 1d from the rare plate 77. Despite Philatelic Foundation and RPSL certificates claiming the stamps are fakes altered from plate 73, the author had a battery of instrumental tests performed and the results examined by five scientific experts, concluding the stamps are genuine.

James Allen and Thomas Lera performed instrumental tests on the U.S. 1851 3-cent issue to better understand the composition of the inks used in the various shades. Contrary to former conclusions or suppositions, the authors



clearly traced the use of iron oxide and later red lead, and the absence of mercuric sulfide and cadmium pigments in the different printings. Thomas Gill found that the Mulitas issues of Mexico were printed using paper and inks different from earlier Mexican issues by examining them with proton-induced x-ray emission spectrometry.

David Herendeen and Gary White describe statistical methods for determining rare stamp populations. White and his colleagues at Colorado State University developed a software program called MARK for use in wildlife biology. It can be adapted to use statistical data on rare stamps, based on auction and expertizing records, to determine the likely population.

Lyman Caswell demonstrates the use of reflectance spectroscopy to study the measurements and colors of

overprints in order to identify counterfeits. Three other papers from the symposium are mentioned briefly in these proceedings with an indication that their PowerPoint presentations may be found at the IAP web site www.analyticalphilately.org/symposium.html.

The IAP has accomplished a lot in advancing our philatelic knowledge through the use of scientific instrumentation and methodology. The National Postal Museum has acquired several laboratory instruments, some of which were used to prepare data for these papers. The IAP is making research grants available and the NPM offers scholarships that can be used for scientific research in philately. All of these efforts are extending the horizons of our hobby. Plans are underway to hold a second symposium in the near future.

Alan Warren

Australian Antarctic Cachet Covers

Covers of the Australian Antarctic Territory from 1911 to Ships III, compiled by Ann Garrick. CD-ROM, 262 pages, Bilby Stamps & Covers, Windsor, New South Wales, Australia, 2013. ISBN 978-0-9806938-1-2, approximately \$50 plus postage from www.bilbystamps.com.au or Bilby Stamps & Covers, PO Box 222, Windsor NSW 2756, Australia.

This catalog illustrates cacheted covers that were produced for the Australian Antarctic Territory. A few of the early ones bear Australian postage stamps but most have AAT franking. The catalog begins with a small section of older covers that bear cancels or handstamped markings of interest, beginning with a few covers from 1911. However, the bulk of the listings are by more recent cachet producer in alphabetical order. The listings end with covers produced for the Ships III set of stamps, i.e. the third set of such stamps that appeared in 1981.

Over 40 cachet makers are listed, most of them Australian producers. Each cachet maker has an introductory paragraph or two about their background. Some like the Arthur Bergen and Wesley Cover Service were known for first day covers and special event souvenir envelopes as well as these Antarctic covers. Some of the listings are a bit unusual. For example in the letter M section there is a category for "Medical Companies" that includes items made by Abbott Laboratories, Australia Hospitals, and Sigma, usually bearing their corner cards.

In the P section is a listing of "Post Office" covers that are cacheted items made by Australia Post, quite a few of

them bearing a general purpose cachet. Under Societies there are a few cacheted covers produced by polar philatelic societies including the Polar Postal History Society of Great Britain and the American Society of Polar Philatelists. About two dozen items are shown in an "Unknown" listing for which further information is sought. Under

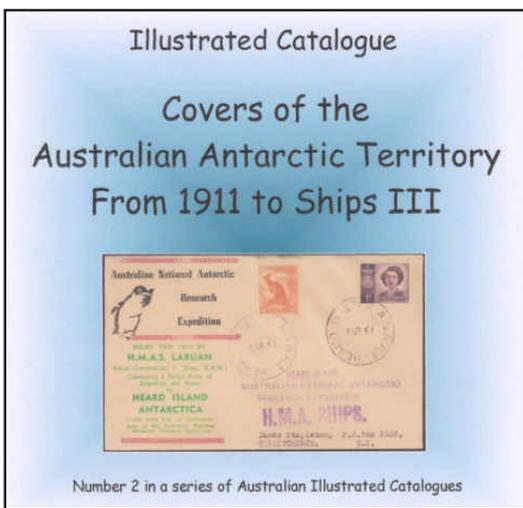
United States covers there are a few items by Arcraft, Artmaster, and Van Dahl Publications. Fleetwood is listed in the F section as they produced cachets for several countries including Australia.

There are several other brief listings after the alphabetized producers. These include Expedition Covers (1960s to 1982), Tourist Souvenir covers, Government Department envelopes, Hand Illustrated items, and Advertising Covers where the ads are commercial and not necessarily related to the stamps or event. All illustrations are in color.

The entire CD files are in PDF® format. An introductory page orients the viewer to the organization of the files. Many files have a color key that indicates that a variety of specific cancellations can be found on those covers like ship cancels, those of Heard and Macquarie islands, and Antarctic base postmarks like Mawson, Davis, Casey, and Wilkes. A detailed table of contents makes it unnecessary to have an index.

In addition to AAT collectors, those who are interested in cacheted covers for first days and special events will find some familiar names.

Alan Warren



CHICAGOPEX 2013 Literature Palmares

November 23, 2013

Grand

Fred J. Nash, *The Philatelic History of Dutch West Borneo during the World War II Era*

Gold

Scott R. Trepel, *The Alyeska Collection of Pony Express Mail*

Falkland Islands and Dependencies 1800-2013 Specialized Catalogue, 6th ed.

Patricia A. Kaufmann et al., *Confederate States of America Catalog & Handbook*

Fred J. Nash, *The Philatelic History of Dutch West Borneo during the World War II Era*

Oscar Melton Thomas, *The Western Express Companies 1850-1890: A catalog of their franks and hand stamps*

Thomas Lera, *The Winton M. Blount Postal History Symposium: Select Papers 2010-2011*

Sean Burke, *Rhodesian Study Circle Journal*

Wayne Youngblood, *Topical Time*

Daniel C. Warren, *Vorläufer*

Michael Mahler, *The American Revenuer*, 2012, Vol. 65

American First Day Cover Society, *First Days*

Michael D. Roberts, *Mexicana* 2012

Vermeil

India and States Stamp Catalogue, 4th edition, 2013

Schuyler J. Rumsey Philatelic Auctions, Inc., *The Richard Warren Collection of Confederate States of America*

Schuyler J. Rumsey Philatelic Auctions, Inc., *The Richard F. Winter Collection of Trans-Atlantic Mails*

Jay Grace Walmsley, *The Travelling Post Offices of Uruguay* (Second Edition)

Diane DeBlois & Robert Dalton Harris, *Postal History Journal*

Roger D. Curran, *U.S. Cancellation Club News*

Bill Featherstone, *Upland Goose: Journal of the Falkland Islands Philatelic Study Group*

Silver

David Y. Lu, *China Airmails: A Study of the Development of Aviation & Airmail Services in China from 1920 to 1941*

Eric Knapp, *The Alaskan Philatelist*

Mal Tedds, *Postal Order News*

Albert W. Starkweather, Jr., *Stamp Insider*

Ernesto Cuesta, *Journal of Cuban Philately*

Silver Bronze

C. D. Singh, *Stamps on Sikhs*

Gene E. Pitzer, *Roadrunner*

Frederick C. Skvara, *Americana Philatelic News*

Jack R. Congrove, *Biophilately*

Peter Thy, *Forerunners*

Certificate

Ronald Blanks, *Field Guide to Postal Uses of the Prominent Americans Series*

Donald R. Ager, *October 12*

CHICAGOPEX 2013 Literature Jury Members:

Robert Odenweller, Jury Chairman, NJ

Hal Vogel, Judge, NJ

James Graue, Judge, Valleyford, WA

This report adapted from Ross Towle's website report.



Secretary-Treasurer's Report

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Fredericksberg, VA 22406-7500

New:

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Lincoln, DE 19960-3644

Matthew C. Brogan
308 Stevens Ave
Ridgewood, NJ 07450-5204

Mike Lampson
P.O. Box 471963
Charlotte, NC 28247-1963

Change of Name

Change Ronald Edwin Maifeld to Jill Rodriguez Ambrose
Jill Rodriguez Ambrose
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Cincinnati, OH 45230-2821

About Writers Unit #30

Purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communications, knowledge, and comradeship. Membership is open to anyone interested in philatelic communications.

Join Us Today

Membership includes a subscription to the *Philatelic Communicator*. Membership applications received by October 1 will be recorded as members for that calendar year and will receive all four quarterly issues of the *Philatelic Communicator* for that year. Applications received after October 1 will be recorded as members for the following calendar year.

A membership application may be downloaded from the Writers Unit #30 website at <www.wu30.org>. Existing members are encouraged to download this form and give it to potential members so they can join.

Membership Dues

The membership dues for each calendar year are:

USPS ZIP Code Addresses..... \$20.00
Canada and Mexico..... \$22.50
All Other Addresses..... \$25.00

Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order payable to "APS Writers Unit #30." Some overseas members prefer to send U.S. bank notes.

Updating Your Mailing Address

Please notify us of address changes to assure that you receive without delay each issue of *The Philatelic Communicator*. This will also save WU#30 several dollars because the USPS charges us when they have to send us an address correction, and we still have to pay the postage for re-shipping the issue to the member.

Katrina Everhart
WU#30 Secretary-Treasurer
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katrinaeverhart@gmail.com
573-234-6222 Skype

2014 Literature and Web Exhibits

APS CAC Newsletter and Show Program, January 15, 2014 entrance deadline.

jkfohn.alamo.1043@gmail.com

APS CAC Website Competition, Spring 2014,
www.stamps.org/cac/

NAPEX, June 6-9, 2014, McLean Tysons Corner, VA,
www.napex.org/

APS StampShow August 2014, Hartford, CT.
www.stamps.org/StampShow

CHICAGOPEX November 2014, Itasca, IL,
www.chicagopex.com/

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Late Printing of TPC

The editor apologizes for the late printing of this issue of The Philatelic Communicator.

Materials for Review

Material for review may be sent to the editor. Reviews of materials are welcomed from members and non-members. Reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors and publishers. Review requests from those having an interest in the item, such as publishers and distributors, must include a copy of the publication.

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Expert Help for Writers and Editors

Dr. Dane S. Claussen, Writers Unit #30 past president, offers free critiques of periodicals, books and manuscripts. Submit the four most recent issues, including postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days. Inquire before sending books and manuscripts, providing a brief description. Return time will vary depending on length and other commitments. Include an SASE. Note that Dr. Claussen has moved. Send to Dr. Dane S. Claussen, 4060 N. Kenmore Ave., #302, Chicago, Illinois 60613 Email: dsclaussen@hotmail.com.